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The Critiques in THE BULLETIN are presented as an official opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

Published monthly except August and September by the Beaux-Arts Institute of Design, 304 East 44th Street, New York, N. Y. Subscription price by the school year to students registering in the B.A.I.D. courses, \$2.50; to public and school libraries, \$2.00; to all others, \$3.00 in the United States, Colonies and Mexico; single copies, 35 cents, mailing 6 cents additional; Canadian and foreign postage 50 cents additional. *Subscribers should give notice of change of address three weeks in advance.* Entered (or re-entered) as second-class matter February 2, 1937, Post Office at New York, N. Y., under the act of March 3, 1879.



## NEWS AND PERSONALITIES

### "THE EDUCATION OF THE ARCHITECT AS WE SEE IT AT COLUMBIA"

By *LEOPOLD ARNAUD*

Reported by *DONALD A. FLETCHER*

An exhibition of the work of the School of Architecture of Columbia University was held at the Architectural League from January First to January Twelfth. Exhibits represented Design and Construction; Drawing, Painting and Sculpture; Planning and Housing; Landscape Design; and Design Correlation. On Thursday, January Fourth, Dean Arnaud addressed the members of the League and their friends on the subject of "The Education of the Architect as We See It at Columbia". He said in part:

"Architects have always been interested in the education of the younger generation. We have a fairly clear idea of the subjects recommended for study in the days of Ancient Egypt, as well as of Greece, to say nothing of the accurate record of curriculum proposed by Vitruvius in his first book. We also know with considerable detail the requirements for the various examinations given by the Guilds of the Middle Ages, and furthermore, we know quite exactly the prescribed courses in the Schools of Architecture established since the Renaissance. It is interesting to notice that in all these periods the tenor of instruction varies but little. In essence, the young professional is expected to have as broad an education as possible, and more specifically, to develop as a creative artist and as a conscientious, scientific builder. This is what we still expect of him today.

"At Columbia, the student comes to us with a broad academic education, obtained through required college work before entering the School of Architecture. Once in the School, he devotes all of his time to professional subjects selected and arranged so as to develop him both as an artist and as a builder. We try to instil in his mind the idea that we teach really only one subject—namely: Architecture—and that each thing he studies in the School is merely one aspect of that great subject. We subdivide the instruction into four general categories: design, construction, history and theory, and drawing.

"It is a question whether design can actually be taught. The best that can be done is to show the student a method of procedure or way of study; to develop his artistic sense and his facility in composition—both in plan and elevation; and to show him how to interpret a program. The method used is still the old method which has proven to be most adequate, namely; the 'problem method', in which the student can develop his own ideas and receive individual and careful criticism from his masters. We are careful to allow the student to develop individually, and do not force upon him any definite type or 'style' of design.

"The execution of a building is a very important part

of the architect's work, and he must consequently have a thorough knowledge of the current methods of construction. He must be acquainted with materials, how they are obtained, and how they are used. Instruction in construction is carried on parallel with the instruction in design, and lasts for the entire duration of the course. Furthermore, each problem in design is also considered as a problem in construction, and the work is criticized by the instructors in construction as well as by the instructors in design.

"The artist, and more especially the architect, can learn much from the study of history. He not only becomes acquainted with the materials used by men of the past and with their methods of building, but also sees how they have solved their problems in relation to the economic and social conditions of their environment. Moreover, a work of art contains the quality of beauty. By careful study and close analysis of the works of the past, an architect may fathom some of the intrinsic characteristics of these buildings; he may find out what makes them live, and be able to introduce some of these characteristics of beauty into his own designs. Therefore we teach history of art and architecture.

"We believe also that it is necessary for the student to pursue the study of the theory of architecture in progressive sequence, supplementing the instruction received in the drafting room, to give him a complete picture of the theory of his profession. Beginning with the study of elements—doors, windows, walls and the like—the work proceeds with analyses of spatial arrangements, sequences, proportion, rhythm, and scale. The student investigates various types of buildings for their specific requirements; schools, libraries, churches, etc., and later assembles them into groups. He also studies individual theories from ancient times to the present, and sees how these theories affected the architecture of the authors and of his contemporaries. This is particularly important in the present period, since there are many conflicting theories which influence contemporary design.

"Architects must express their ideas by delineation. Students of Columbia's School of Architecture, therefore, receive instruction in drawing throughout their course. The purpose of this is two-fold; to develop their dexterity of expression in various media and in color, and also to develop their imaginative qualities.

"Every School of Architecture has included a certain amount of modelling in the curriculum. We also have this at Columbia, but we go further and require the student to execute some pieces in hard material. In recent years, the value of structural materials has been perhaps more keenly perceived than in the immediate past,



and it is quite essential that the architect be familiar with the materials that are used. Some schools believe that the student should spend some months as a workman apprentice in some trade, but we have too high an esteem for craftsmanship. It is a life's work to become a good carpenter or a good mason. By remaining in one trade for a short period, an apprentice might acquire a fair idea of the requirements of that particular trade, but he would not develop the broad view and knowledge required of the architect.

"The director of an orchestra is not required to be able to play every instrument in the orchestra. He must, however, have an intimate knowledge of the range and possibilities of every instrument in order to control them and to use them in the symphony. An architect's position is very similar in that he must understand and appreciate all the crafts and trades in order to use them in his designs and in the execution of the building. A student at Columbia learns about the manufacture and obtaining of materials in his construction courses. In the laboratory he has intimate contact with them and investigates their physical properties. In frequent visits to buildings in course of erection, he has the opportunity to see master craftsmen using them. In the sculpture class he works with materials himself, and learns to appreciate the difficulties and possibilities offered by stones of various grains and hardness, woods, metals, and the like. This experience is applied in the drafting room, where the student not only chooses his materials but designs for them, detailing them with much more knowledge and understanding than he did in the past.

"The student terminates his training with a Thesis, for which he writes the program himself, with the approval of the Faculty. The subject chosen is relatively small, and susceptible of being an early commission. The student executes the entire project by himself, with criticism, submitting plans and elevations of the design, as well as the structural drawings and specifications, and if need be, a financial set-up. The Thesis is judged by the Faculty as a whole, before whom the student appears to answer questions on his Thesis and on all of the subjects which he has studied in the School.

"Besides the curriculum for the first professional degree, the School offers courses leading to higher degrees in architecture, and also in the specialized subjects of Planning and Housing, and in Design Correlation. The Division of Planning and Housing is one of the few in the country which offers a well-defined and complete curriculum in this work of such importance at the present time. In the Laboratory of Design Correlation, investigation is made of form and its derivation, as well as of its application to architecture in all of its phases, and to industrial design. The candidates for the first professional degree are required to take several problems in these last two specialized divisions, in order to broaden their experience.

"There is also a Division of Landscape Architecture in which at the present we offer a Certificate of Proficiency, with the hope that in the very near future we may offer a degree. We have also a Division of Drawing, Painting, and Sculpture, now in its third year, in which we train professional painters and sculptors, and offer in addition, courses in wood-cutting, lithography, and commercial art.

"Such, then, is the general picture of what we do at Columbia University. We try primarily to enlarge the architectural perception of the student, and to give him a varied experience in his professional training. We prepare him so that upon graduation he will be of immediate use as an assistant and collaborator; but our chief aim is to give him a broad background, to show him a way of study, and to interest him in the various subjects of his profession so that he will have the necessary equipment and flexibility to develop, and to become a versatile and capable creative artist in his own right."

#### OUT-OF-TOWN JUDGMENT

The third and final out-of-town judgment of the school year 1939-1940 will be held at the Washington University, St. Louis, Missouri, on March 2nd. The Class B Problem III—A Ceramic Shop, will be judged.

### PERSONALITIES

LEWIS G. ADAMS, 15 West 38th St., New York City

*Firm:* Adams & Prentice

*Studied:* Ecole des Beaux-Arts, Paris  
Yale—1920

*Awards:* Diplômés par le Gouvernement Français

*Member:* A.I.A.  
Former President of Groupe Americaine des Architectes  
Diplômés par le Gouvernement Français  
Secretary and Trustee B.A.I.D.

*Major Work:* Post Office and Federal Building, Hartford, Conn.  
Many private houses on Long Island, New Jersey  
and New England

ROLF WM. BAUHAN, First National Bank Bldg., Princeton,  
N. J.

*Studied:* Princeton A.B. 1914, M.A. 1920, M.F.A. 1921

*Member:* American Institute of Architects  
Archaeological Institute

*Major Work:* Residential and school buildings



ARCHIBALD MANNING BROWN, 140 East 39th Street, New York City

*Studied:* Harvard 1903  
Ecole des Beaux-Arts, 1910, D.P.L.G.

*Member:* New York Chapter A.I.A.  
Beaux-Arts Institute of Design  
Société des Architectes Diplômés  
Past President Architectural League of New York

*Major Work:* Low rent Federal Housing Project—Harlem River Houses, New York  
Numerous private residences

HAROLD BUSH-BROWN, Head, Dept. of Architecture, Georgia School of Technology, Atlanta, Ga.

*Studied:* Harvard School of Arch. M. of Archt. 1915  
Harvard, A.B. 1911  
1 year travel in Europe

*Awards:* Scholarship at Harvard, 1 year

*Member:* Member A.I.A.  
Past Pres. Ga. Chapter A.I.A.

*Major Work:* Georgia School of Technology, including Dormitories, Dining Hall, Class Room Bldgs., Research Bldg., etc.  
District Officer, Historical American Bldg. Survey for Ga., 1935.

ROSARIO CANDELA, 19 East 53rd Street, New York City

*Studied:* Columbia University 1915  
Royal Italian Institute of Fine Arts, Palermo, Italy

*Member:* American Institute of Architects  
New York Society of Architects

*Major Work:* Numerous apartment buildings, New York City  
Rialto and Normandie Theatres

ALBERT G. CLAY, 101 Park Ave., New York City

*Firm:* Clay & Corrigan

*Studied:* Yale, 1921 (College)  
Yale, 1923 (Arch. School)  
Fontainebleau, 1923  
Visiting student, American Academy in Rome, 1923-24

*Awards:* Alice K. English Scholarship of Yale, 1923

*Member:* American Institute of Architects  
Architectural League of New York

JULIAN GARNSEY, 71 West 45th St., New York City

*Studied:* Harvard College and Architectural School

*Awards:* Phi Beta Kappa  
John Harvard Scholarships  
Honor award for mural painting Southern California Chapter A.I.A.

*Member:* Architectural League of New York  
National Society of Mural Painters  
California Art Club

*Major Work:* Color consultant for the New York World's Fair  
Decorations for: Texas Centennial Exposition, Dallas, 1936; Los Angeles Public Library; University of California at Los Angeles; Hotel DelMonte; Bank of Hawaii, Honolulu

WILLIAM H. GOMPERT, 40 East 49th St., New York City

*Studied:* Pratt Institute  
Beaux-Arts Institute of Design  
Brooklyn Institute of Arts and Sciences

*Member:* Former President Brooklyn Chapter, A.I.A.  
Chairman Legislative Committee New York Chapter A.I.A.  
Delegate to Fine Arts Federation  
Member Panel of American Arbitration Association

*Major Work:* Former Architect and Superintendent of School Building, New York City; Lecturer New York University; Author of numerous articles

PHILIP L. GOODWIN, 32 East 57th Street, New York City

*Studied:* Yale University, 1907  
Columbia University  
Ecole des Beaux-Arts

*Member:* Fellow of the American Institute of Architects  
Society of Beaux-Arts Architects  
Architectural League of New York

*Major Work:* Museum of Modern Art, New York  
Campfield Branch of Hartford Public Library  
Numerous private houses in various sections  
Two books on Architectural subjects

DON E. HATCH, 152 West 42nd St., New York City

*Studied:* University of Kansas

*Awards:* Thayer medal for design

*Member:* New York Chapter A.I.A.

*Major Work:* Private residences—Bermuda  
Crane Co. display rooms New York City and New York World's Fair  
Exhibit Buildings, New York World's Fair

OTTO FREDERICK LANGMANN, Grand Central Terminal, New York City

*Firm:* Hobart B. Upjohn

*Studied:* Harvard, A.B.  
Columbia

*Major Work:* Cunard Building  
Phoenix Mutual Life Insurance Bldg., Hartford  
All Souls' Church, New York City  
Various schools and churches

GEORGE A. LICHT, 126 East 38th Street, New York City

*Firm:* Delano & Aldrich

*Studied:* Atelier Freedlander  
Ecole de Beaux-Arts, Paris  
Atelier Pascal 1904-06

*Awards:* Paris prize 1904  
Grandes Medailles, Paris  
Ecole des Beaux-Arts  
Gold Medal, Architectural League of New York 1902

*Member:* New York Chapter A.I.A.  
Architectural League of New York—Exec. Comm.  
Society of Beaux-Arts Architects

*Major Work:* The general work of Delano & Aldrich  
Residential, Institutional and Governmental

EVERETT V. MEEKS, School of Fine Arts, Yale University, New Haven, Conn.

*Studied:* Ecole des Beaux-Arts, Paris, D.P.L.G. 1908  
Yale Univ., New Haven, Conn. B.A. 1901  
Middlebury College, Middlebury, Vermont, Hon. Litt. D.—1933  
Travel in Europe and the Orient

*Awards:* Medals on projets and esquisses at the Ecole des Beaux-Arts in Paris



**Member:** Fellow, A.I.A.  
Society of Beaux-Arts Architects  
Architectural League  
Trustee, American Academy in Rome  
Connecticut State Commission on Sculpture  
Pres. Connecticut Architectural Examining Board  
Officier de L'Instruction Publique and Chevalier  
Legion d' Honor (France)

**Major Work:** Working for several years with Carrere & Hastings on design of monumental buildings  
Principal work in connection with School of Fine Arts at Yale Univ.

ADOLPH MERTIN, 34 West 28th St., New York City

**Studied:** Cooper Union  
Post Graduate work in Paris and Rome

**Awards:** Certificate of Excellence in design, New York City, by the American Institute of Architects

**Member:** American Institute of Architects  
Director New York Society of Architects  
Beaux-Arts Institute of Design

**Major Work:** Beekman St. Hospital, New York City  
Nurses' Home and Seaview Hospital, City of New York

HENRY D. MIRICK, 1801 Spruce St., Philadelphia, Pa.

**Studied:** University of Pennsylvania, B. Archt., M.A.  
Princeton A.B.

**Awards:** Rome Prize, F.A.A.R.

**Member:** Executive Committee Philadelphia Chapter A.I.A.  
Treasurer Architectural Alumni of University of Philadelphia

WILLIAM G. PERRY, 141 Milk Street, Boston, Mass.

**Firm:** Perry, Shaw & Hepburn

**Studied:** Preparatory School—Noble & Greenough, Boston  
Harvard—1905, A.B.  
M.I.T.—1907, S.B.  
Ecole des Beaux-Arts, Paris, 1913, A.D.P.L.G.

**Member:** Boston Architectural Club  
Boston Society of Architects  
American Inst. of Arch.—Fellow

**Major Work:** Williamsburg Restoration  
General Institutional and Residential work

JOHN W. ROOT, 333 N. Michigan Ave., Chicago, Ill.

**Firm:** Holabird & Root

**Studied:** Cornell Univ., Ithaca, N. Y.  
Ecole des Beaux-Arts, Paris, D.P.L.G.

**Awards:** Fellow, American Institute of Architects  
Gold Medal, Architectural League of N. Y.—1930

**Major Work:** Chicago Daily News  
Chicago Board of Trade  
Several office buildings

HENRY H. SAYLOR, 9 Rockefeller Plaza, New York City

**Firm:** Associate Editor The Architectural Forum

**Studied:** M.I.T.

**Member:** New York Chapter A.I.A.  
Architectural League of New York

**Major Work:** Formerly Editor of Country Life, House and Garden, and Architecture

WILLIAM EDGAR SHEPHERD, 597 Fifth Avenue, New York City

**Studied:** Harvard 1912  
Columbia University, New York  
Ecole des Beaux-Arts, Paris

**Member:** Chairman Board of Trustees, Beaux-Arts Institute of Design; New York Chapter A.I.A.; Member Committee on Architectural Surveys, P.W.A., Washington, D. C.

**Major Work:** St. Patrick's Church and Rectory, Bedford, N. Y.  
Washington County Museum of Fine Arts, Hagerstown, Md.  
Craig House Sanitarium Colony, Beacon, N. Y.  
Numerous dwellings and recreational buildings U. S. and Canada

GRANT M. SIMON, 1520 Locust St., Philadelphia, Pa.

**Studied:** University of Pennsylvania, B.S. in Architecture 1911  
Ecole des Beaux-Arts in Paris

**Awards:** Walter Cope Memorial Prize 1908  
Stewardson Scholarship 1909  
Brooke Prize 1911  
Paris Prize 1913

**Member:** Honorary Member, B.A.I.D.  
American Institute of Architects  
Pennsylvania Academy of Fine Arts  
Philadelphia Art Alliance

**Major Work:** George Gordon Meade Monument, Washington, D. C.  
Fidelity Philadelphia Trust Bldg., Philadelphia  
Municipal Stadium, Philadelphia  
University Club, Philadelphia

HARRY STERNFELD, 1610 Architects Bldg., 17th and Sansom Streets, Philadelphia, Pa.  
Professor of Design at University of Pennsylvania

**Studied:** University of Pennsylvania  
B.S. in Arch.—1911  
M.S. in Arch.—1914  
Ecole des Beaux-Arts, Paris  
American Academy in Rome

**Awards:** Paris Prize—1914  
Visiting Fellowship—American Academy in Rome, 1920-21  
Better Houses of America Award 1934-35

**Member:** A.I.A.  
Pennsylvania State Assoc.  
Beaux-Arts Society, New York City  
T-Square Club  
Philadelphia Sketch Club

**Major Work:** United States War Memorial at Oudenarde, Belgium  
Slovak Girls' Academy, Danville, Pa.  
U.S. Post Office at Milton, Pa.  
Headquarters Bldg. for War Dept. at Fort Monmouth, N. J.  
United States Court House, Philadelphia  
City Planner for City of Rome, New York

EDWARD D. STONE, 45 Rockefeller Plaza, New York City

**Studied:** Harvard School of Architecture  
M.I.T.  
University of Arkansas

**Awards:** Rotch Traveling Scholarship 1927-1929  
Architectural League award for Domestic Architecture 1937

**Member:** Instructor of Design—New York Univ. School of Arch.

**Major Work:** Museum of Science and Industry, N.Y.C.  
Assoc. Arch. Museum of Modern Art, N.Y.C.  
Food Building, New York World's Fair  
New Zealand Exhibit, New York World's Fair.



THOMAS B. TEMPLE, 101 Park Avenue, New York City

*Firm:* Morris & O'Connor

*Studied:* Philadelphia School of Industrial Art  
Pennsylvania Academy of Fine Arts  
T-Square Club of Philadelphia

*Awards:* Architectural award for the year, Philadelphia School of Industrial Art

*Major Work:* Connecticut Mutual Life Insurance Co., Hartford  
Cunard Building, New York City  
Numerous institutional and commercial buildings in Hartford and New York

GEORGE ROGER THOMPSON, 28 West 44th St., New York City

*Firm:* Goodwin, Thompson & Patterson

*Studied:* Cornell B. Archt. 1908  
M. S. Archt. 1909

*Awards:* Resident Fellow Cornell 1908-1909

*Major Work:* Numerous private residences

WILLIAM VAN ALLEN, 141 East 52nd St., New York City

*Studied:* Pratt Institute, Brooklyn  
Beaux-Arts Institute of Design  
Ecole des Beaux-Arts, Paris

*Awards:* Paris prize 1908  
First prize and gold medal of the Fifth Avenue Association, New York City, 1923

*Member:* American Institute of Architects  
Architectural League of New York  
Uptown Club  
Society of Beaux-Arts Architects

*Major Work:* Chrysler Building, New York City  
Bar Building, West 43rd Street, New York City  
Washington Junior High School, Mt. Vernon, N. Y.  
Numerous commercial and institutional buildings

FREDERICK J. WOODBRIDGE, 101 Park Ave., New York City

*Firm:* Moore & Woodbridge

*Studied:* Amherst—A.B. 1921  
Columbia—B. Arch. 1923  
American Academy in Rome 1923-1925

*Awards:* School Medal A.I.A. Columbia 1923  
Phi Beta Kappa

*Member:* Architectural League of New York  
A.I.A.

*Major Work:* Smith College Alumnae House  
Mission Church in Africa, Holy Cross House.  
Libraries at Amherst

C. C. ZANTZINGER, Architects Building, Philadelphia, Pa.

*Firm:* Zantzinger & Borie

*Studied:* Yale 1892  
University of Pennsylvania B.S. in Archt. 1895  
Ecole des Beaux-Arts, Paris, D.P.L.G. 1901

*Awards:* Beaux-Arts 1901 D.P.L.G.

*Member:* Fellow A.I.A.  
Chairman Education Committee A.I.A.

*Major Work:* Numerous private and public works, commercial, institutional, governmental and residential

## A NEWSPORT

### EMERSON PRIZE

A great metropolitan newspaper occupies a large old-fashioned building on an important public square. The façade of this building has long been used for the dissemination of news by electric sign, hand bills, temporary billboards, and so forth. The newspaper has found, however, that in times of crisis the traffic congestion caused by the accumulation of interested spectators is a serious problem. It has, therefore, decided to move the large publication office and lobby lying immediately behind the main portion of the façade to another location in order that the space occupied by them may be liberated for use as an open-air newsport into which the public, receiving the minute by minute news releases may be drawn out of the main traffic stream.

This newsport will consist of an indentation in the building 90 feet long, 40 feet deep and 40 feet high. These dimensions are maxima only, within the limiting vertical and horizontal structural members. The newspaper considers this innovation of such importance that it is willing to go to the great expense of spanning this indentation without intermediate supports, but it will

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leave to its architect the decision whether intermediate supports are desirable or not. In any case the designer is not to be held to any lines determined by the structural framework of the old building in which the newsport constitutes an independent composition.

At both ends of the indentation, but outside the dimensions established above, an enclosed lobby is to be provided with access from the street at the building line and from the newsport indentation, to serve as a public entrance to the newspaper offices behind and on both sides of the newsport.

The walls of the newsport are to be used for the display of the many devices used to convey news to the public such as a world map, with clocks showing time zones around the globe, electric sign and writing devices, enlarged photographs and projections and, in their lower portions, hand bills, either written or printed, etc., etc. Proper illumination must be considered. Loud speakers will disseminate news by word of mouth. Much of this heterogeneous matter will, of necessity, be constantly changing and yet its fundamental elements must be re-



duced to some sort of order and form an essential part of the present problem. The designer may create an architectural frame for the newsport, masking the façade of the old building, closing existing openings, and eliminat-

ing other architectural features. It is assumed there are several floors above the indentation.

*Author*—George Howe

#### JURY OF AWARD

J. ROY CARROLL, JR.  
W. POPE BARNEY  
JOHN CARVER  
KENNETH DAY  
ROBERT S. HUTCHINS  
W. R. MORTON KEAST

MARTYN KNEEDLER  
ROY LARSON  
LLOYD MALKUS  
GABRIEL MASSENA  
HENRY D. MIRICK

HOWELL LEWIS SHAY  
WILLIAM E. SHEPHERD  
GRANT M. SIMON  
OTTO TEEGEN  
C. CLARK ZANTZINGER, JR.

#### *School Representatives:*

JEAN LABATUT, Princeton University

KENNETH B. JOHNSTONE, Pennsylvania State College

#### REPORT OF THE JURY

W. POPE BARNEY

The jury felt that the program was open enough to permit several solutions. The site facing an important public square could lead to solutions where the material displayed would be of two kinds, one so large that the spectators would stay in the square to look at it and the other so small that they would have to come into the Newsport to be able to read it. The prize design was of this nature. On the other hand the context of the program also read to effect that the real purpose of the Newsport was to draw the crowd into the port. This led to a solution that definitely screened the news from the passerby in the street and thus intrigued him into the port. The second medal design of J. C. Didinger, University of Pennsylvania, was of this type. Of necessity this last interpretation led to a less interesting solution since the great void constituting the Newsport was screened by a wall overhanging the entrance. This wall did not lend itself easily to any very interesting treatment. As a scheme however it was admitted and this led to a third scheme that combined both interpretations. The First Medal design of J. L. Thorne, Pennsylvania State College, who was the runner up for the prize, was of this type. His display was both for Newsport consumption but it also could be seen from the public square.

The premiated designs all showed an acceptable scheme, breadth of treatment, good scale, a sense of architectural relation of building above to the Newsport beneath, ingenuity in display and they were all competently presented.

The First Prize Design of F. M. Eby, Pennsylvania State College, was thought to be extremely simple and straightforward. The main display of news was of such

a scale that the headlines could be read from the public square across the street. For more detailed information the passerby would be led off the sidewalk and into the Newsport. As he emerged, going in either direction, he would find a news-stand conveniently located. Despite the schematic indication, the design showed definite thought having been given to the possible relation to a complete façade, which many of the other problems lacked.

The First Medal commended design of J. L. Thorne had an interesting section and ingenuity of a high order in his study of technical display. The great center column was not favorably received despite its rather imaginative use as a great color barometer and projection booth.

The First Medal design of E. H. Burgener, Pennsylvania State College, had many of the merits of the prize design except that the introduction of the two news-stands in the center and so large a proportion of display space given to the view of the press room were regretted by some of the jury.

The First Medal design of C. D. Kremer, Pennsylvania State College, had the decorative center news-stand which was thought by some to be at variance with the large scale displays which might otherwise have been read from across the street. The design was simple but nevertheless a striking bit of commercial architecture.

#### *Summary of the Awards*

4 First Medal	83 No Award
5 Second Medal	6 Hors Concours
46 Mention	
144 Total Submitted	

## A SPRING HOUSE

#### CLASS C PROBLEM I

The site of a medicinal spring on a mountainside has been acquired to insure free public access to the water.

#### JUDGMENT OF NOVEMBER 28, 1939

A simple structure will be built to serve as a protection for the spring and as a shelter and resting place for



those who come to drink or to procure water, enjoying meanwhile views of magnificent mountain scenery.

About an acre of ground around the spring is level enough to be used for the spring house, its approaches and parking space for six or eight cars. The spring water may be brought to a basin of any desired size or

shape, but provision must be made for an overflow. Visitors will bring their own drinking utensils. Though simple in structure, the design should be attractive. It shall not exceed 35 feet in any plan dimension.

*Author*—Donald A. Fletcher

#### JURY OF AWARD

P. C. BARTLETT  
ROLF BAUHAN  
C. W. BEESTON  
ROSARIO CANDELA  
ALBERT CLAY  
DONALD A. FLETCHER  
JOSEPH H. FREEDLANDER

JAMES GAMBARO  
W. H. GOMPERT  
JULIUS GREGORY  
CARL LANDEFELD  
OTTO F. LANGMANN  
ADOLPH MERTIN

JOHN C. B. MOORE  
HARRY SECKEL  
THOMAS B. TEMPLE  
GEORGE THOMPSON  
WILLIAM VAN ALEN  
IDES VAN DER GRACHT

#### REPORT OF THE JURY

It was apparent in the judgment that some Class C students are more advanced than others, especially in drawing and presentation. The better draftsmen did not always produce the better buildings; their buildings were often over-elaborate and complex, or seemed to disregard the problem stated in the program.

The jury looked for simple structure on a mountain-side, where people could find shelter, rest, enjoy the scenery, and get water from a spring. Failing these features, a design was considered defective. The jury also looked for clear, expressive draftsmanship, and for some understanding of presentation (including rendering in value to express an idea or character). Some of the designs acceptable as buildings fell below standard in draftsmanship, or presentation, or both. The jury also observed such matters as the logical and interesting use of materials, construction, scale, proportion, general arrangement of plan, including parking space, and character.

#### DONALD A. FLETCHER

The adoption of a style of architecture (such as the Chinese) was not considered unreasonable, but the style in itself was not enough—the solution must also have had something to do with the problem stated in the program. Several classical designs received no award, not because they were classical, but because they displayed too little skill in designing and presenting the Orders.

A number of drawings were placed H.C., due generally to a change in the location of the spring with respect to the rest of the building, or to a change in the form of the building itself.

#### Summary of Awards

1 First Mention Placed	51 Half Mention
5 First Mention	39 No Award
33 Mention	3 Hors Concours

132 Total Submitted

### A PANEL SYMBOLIC OF THE DRAMA

#### SCULPTURE PROGRAM III

A municipal theatre devoted to the Drama is located in a Park. Over the pedestrian entrance, which is the main entrance to the theatre, is to be a decorative panel executed in bronze. There is a separate entrance for patrons arriving in automobiles.

#### JUDGMENT OF DECEMBER 5, 1939

The pedestrian entrance is 18 feet wide and 10 feet high and contains three sets of doors. The decorative panel which is 18 feet square is to be placed in the wall above the entrance. The subject matter of the design for the panel shall be symbolic of the "Drama."

#### JURY OF AWARD

GAETANO CECERE  
RENE P. CHAMBELLAN  
JOSEPH H. FREEDLANDER

CARL L. SCHMITZ  
LEON V. SOLON

WILLIAM VAN ALEN  
WHEELER WILLIAMS

#### Summary of Awards

2 First Mention Placed	7 Mention
1 First Mention	5 No Awards
15 Models Submitted	



# THE PROSCENIUM FOR A MARIONETTE STAGE

## ELEMENTARY MURAL DECORATION PROGRAM I

JUDGMENT OF DECEMBER 18, 1939

Subject: The decoration of the proscenium and curtain for a Marionette Stage is the subject of this problem. A stage for the presentation of marionette shows has been built for a school and designs for the decoration of the proscenium, the base, and the curtain for the stage opening are to be submitted.

Description: The whole scheme should be simple, gay and colorful. The proscenium decoration should be

treated so that the center of interest will be the stage opening rather than the proscenium itself.

The curtain may be either flat to roll up and down, or draped to draw apart.

Size: On the diagram given are the actual dimensions of the opening for the curtain.

*Authors*—HARRY SECKEL and ALOIS FABRY, JR.

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### JURY OF AWARD

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JOHN W. CROSS

ALOIS FABRY JR.

WILLIAM MUSCHENHEIM

JULIAN N. GARNSEY

ERNEST PEIXOTTO

### *Summary of Awards*

First Prize

1 Honorable Mention

1 No Award

3 Total Submitted

## A MOVIE THEATRE LOUNGE

## ADVANCED MURAL DECORATION PROGRAM I

JUDGMENT OF DECEMBER 18, 1939

In a small movie theatre the conditions of the lounge warrant a superimposed surface as a mural decoration. It is to be placed above the window facing the auditorium. This mural is to be designed and executed on a long panel with a number of bends in it which is to be partly set away from the wall and tilted forward.

It is intended to have the mural on this panel dominate the interior space rather than to become a decorative treatment of the wall above the window. The mural will be lighted with spotlights concealed in the ceiling and in

the opposite wall and the reflection from this lighted mural is to be the main source of light in the lounge.

The lounge is 16 feet high, 20 feet wide and 40 feet long, and it will be furnished with groups of easy chairs and tables.

The surface of the panel may be treated in a variety of different ways, such as with the use of wood veneers, perforations, glass, painting, etc. The color scheme for the lounge shall function as a complement to the mural.

*Author*—WILLIAM MUSCHENHEIM

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### JURY OF AWARD

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JOHN W. CROSS

ALOIS FABRY, JR.

WILLIAM MUSCHENHEIM

JULIAN E. GARNSEY

ERNEST PEIXOTTO

## REPORT OF THE JURY

JULIAN E. GARNSEY

The jury feels that a generally high level has been maintained in the submissions, of which over forty were included in the judgment. There was great variety in conception of the proper character to be chosen for a decoration in a movie theatre. Some designers were a bit too solemn about the whole thing, while others, who adopted a parti of gaiety, even of caricature, were more successful.

The requirement that the panel should be "the main source of light in the lounge" was neglected by many competitors, in spite of the fact that, in professional practice, such a requirement when voiced by the architect of the building, would be absolutely mandatory. Jobs have been lost because of neglect of such necessities.

Not many designs showed a beautiful, or even sensible,

relation between the color and value of the mural panel and the rest of the lounge. Again, this is an essential part of a professional problem. More attention should be paid to this point in future problems.

It was noted that few designs emphasized the part of the panel which turned almost at right angles to the long run of the remainder of the panel. This part would assume major importance in the actual room and would be seen first by patrons entering the lounge. Also, a lamentable tendency to cut figures in half at the edges of the panel was frequent. There seems to be no good reason why this should be done, as was proven by the best designs submitted. The jury feels that this habit should not be encouraged.

The use of new materials, other than paint, is thought



to be healthy and interesting. Few competitors used new materials and none showed designs which took full advantage of the inherent nature of such materials as glass, plastics, plywood or metals.

The jury did not view with favor those designs which were too evidently based upon sources quite familiar to the jury members, nor upon illustrations masquerading as mural decoration. It searched for signs of definite appraisal of the kind of building to be decorated and a reflection of the spirit of the building in the design. Obviously, subject matter and method of treatment which are appropriate to a factory or travel bureau are not so to a movie theatre.

The First and Second Mentions, two of each, were equally divided between Yale School of Fine Arts and the John Herron Art Institute. Mr. Dodd of Yale University tells an amusing melodrama which would be fun for the waiting patrons. His values are light, as required, and the relationship to the color of the room is excellent.

Mr. Kutsch of John Herron Art Institute has a clever variation of the ribbon motif. His spotting of interests is good—his color is dynamic. However, the rendering in perspective shows ill-considered relationship to the mural panel.

Miss Phemister of John Herron Art Institute received her Second Mention for a skillful rendering of wood inlays in an open pattern. Her decoration, if kept light in key, would be handsome in the lounge, but the remainder of the room would need re-study to be successful.

Mr. Zallinger of Yale University, awarded the other Second Mention, shows good spotting of darks and an active pattern with plenty of movement. His room is well done in relation to the mural—perhaps the best in this respect.

#### *Summary of Awards*

2 First Mention	10 Mention
2 Second Mention	28 No Award
42 Total Submitted	

The jury also judged the Elementary Problem I, a design for the Proscenium of a Marionette Stage. Only three drawings were submitted, a small showing where a cash prize is involved. It is hoped that many more will compete in the next problem. The submissions were adequate, and the prize was awarded to N. Vitko of Brooklyn Technical High School.

## REPORTS OF JUDGMENTS

### DEPARTMENT OF ARCHITECTURE

#### EMERSON PRIZE

#### A NEWSPORT

##### AWARDS

##### 144 DRAWINGS SUBMITTED

##### CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: H. P. Poli

No Award: 12

##### CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Mention: D. M. Bower, F. V. Gandola

No Award: 4

##### GEORGIA SCHOOL OF TECHNOLOGY:

Mention: W. H. Barnett, MacA. Cason, H. E. Cobb, J. W. Simms

No Award: 2

##### ATELIER GNERRE, NEW YORK CITY:

No Award: 1

##### MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

Mention: R. A. Deshon, L. B. Goetz, G. W. Hazen, B. L. Krause, F. R. Meisch, S. Shimberg, M. W. Stoffle

No Award: 1

Hors Concours: L. G. Goldberg, K. I. Hibner

##### NEW YORK UNIVERSITY:

Second Medal: J. Gelgisser

Mention: M. Banzhaf, S. J. Feirtag, S. R. Joseph

No Award: 12

##### OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

Mention: T. B. Maule

No Award: 10

##### PENNSYLVANIA STATE COLLEGE:

First Medal, Emerson Prize: F. M. Eby

First Medal: E. H. Burgener, C. D. Kremer, J. L. Thorne (commended)

Mention: C. W. Ernst, Jr., W. E. Kremer, J. R. Suydam, J. E. Stewart

No Award: 1

##### PRINCETON UNIVERSITY:

Second Medal: E. A. Moulthrop

Mention: R. Moment, W. C. Renwick, J. K. Shear, W. F. Shellman, Jr., H. L. Stulb, H. C. Wells

No Award: 1

##### UNIVERSITY OF ILLINOIS:

Second Medal: C. P. Stewart

Mention: J. Hollabaugh, F. D. Miles, E. R. Smeallie

No Award: 23

Hors Concours: D. R. Brown, D. M. Checkley, H. J. Harders, W. C. Wright



UNIVERSITY OF NOTRE DAME:

Mention: B. J. Eilers, R. J. Schultz

No Award: 2

UNIVERSITY OF OKLAHOMA:

No Award: 2

UNIVERSITY OF PENNSYLVANIA:

Second Medal: J. C. Didinger, A. B. White

Mention: W. E. Bricker, H. Cauffman, A. L. Fauver,

M. D. Folley, R. Hansen, C. G. Lee, D. McGoodwin,

H. L. Mikolajczyk, R. M. Price, E. V. Pujals, R. M.

Schoenbrod, D. A. Wallace, E. F. Zipp

No Award: 11

UNAFFILIATED:

PARK RIDGE, ILLINOIS:

No Award: 1

DEPARTMENT OF ARCHITECTURE

CLASS C PROBLEM I

A SPRING HOUSE

AWARDS

132 DRAWINGS SUBMITTED

CATHOLIC UNIVERSITY OF AMERICA:

Mention: M. W. Nadelman

Half Mention: B. Kellenyi

No Award: 9

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:

First Mention: N. W. Parker

Mention: J. A. Rode, Jr., H. S. Stenger, R. R. W. Van  
Hamersveld

Half Mention: W. J. Hasenau Jr., J. M. Poorbaugh,  
L. Popiel, S. S. Simon, R. J. Tichy

No Award: 3

ATELIER DENVER:

Half Mention: G. W. Bouton, K. R. Fuller, J. A. Ol-  
son, R. Zelltti

No Award: 2

FINLAY ENGINEERING COLLEGE:

No Award: 2

ATELIER GNERRE, NEW YORK CITY:

Half Mention: J. Hilary, V. J. DeMasi

No Award: 1

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Mention: B. Deutchman, A. R. Hinten, H. T. Kahoe

KANSAS STATE COLLEGE:

Half Mention: S. H. Lane, G. Sollenberger, A. E.  
Warren

No Award: 2

Hors Concours: W. D. Ross

NEW YORK UNIVERSITY:

Mention: J. Herr, Jr.

Half Mention: H. S. Dykman

No Award: 2

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

First Mention Placed: F. Baugh

First Mention: H. V. Brackin, Jr.

Mention: R. D. Conner, W. A. Fincke, J. Kennedy, Jr.,  
A. W. Morey, Jr.

Half Mention: A. L. Owen, R. A. Wallace

No Award: 4

RICE INSTITUTE:

First Mention: C. Kjorlaug

Half Mention: C. S. Chan, G. Morse, E. L. Vogt, Jr.

No Award: 1

SAN FRANCISCO ARCHITECTURAL CLUB:

Mention: J. R. Oyarzo

Half Mention: M. W. McDonald

T-SQUARE CLUB ATELIER, PHILADELPHIA:

Half Mention: W. J. Beltz, R. D. Marone

No Award: 1

UNIVERSITY OF ILLINOIS:

First Mention: J. S. Baker, R. Dunham

Mention: E. L. Burch, L. P. Hites, K. J. Holzinger, A.  
Kuby, C. McFarland, W. C. McCormick, G. H. Nor-  
man, A. W. Neumann, E. Roberts, G. L. Steiger,  
E. C. Scholer, C. M. Zalecki

Half Mention: J. D. Anderson, H. R. Arndt, D. E.  
Barnett, F. W. Collins, W. Eng, M. Fitch, P. A.  
Fruehauf, Jr., J. E. Hafner, W. H. Isley, H. H. H.  
Kolb, C. E. King, H. Logue, Jr., B. L. Miller, G. P.  
Molitor, P. E. Pulliam, D. M. Robbins, C. V. Rowe,  
E. B. Storako, R. E. Serwatkiewicz, H. L. White,  
J. C. Watson, R. M. Wright, F. B. Wilson

No Award: 4

Hors Concours: F. E. Wennlund

UNIVERSITY OF KENTUCKY:

No Award: 1

UNIVERSITY OF NOTRE DAME:

Mention: D. J. McGrath

No Award: 4

UNIVERSITY OF OKLAHOMA:

Mention: J. E. Cottingham, V. Mills, W. H. Wilson

Half Mention: C. J. Baker, Jr., W. Dare, C. R. Dyer,  
J. M. Ray, P. J. Thompson

No Award: 1

Hors Concours: M. E. Henderson

ATELIER WINSLOW, LOS ANGELES:

Mention: J. B. Mansbridge, G. D. Webb

UNAFFILIATED:

CHAMPAIGN, ILLINOIS:

Mention: A. W. Kelm

NEW YORK CITY:

No Award: 1

PORT TOWNSEND, WASHINGTON:

No Award: 1



DEPARTMENT OF SCULPTURE

*SCULPTURE PROGRAM III*

*A PANEL SYMBOLIC OF THE DRAMA*

AWARDS

15 MODELS SUBMITTED

BEAUX-ARTS INSTITUTE OF DESIGN:

First Mention Placed: F. Boer

First Mention: M. Abel

Mention: P. Korn, B. Brooks, A. Farina, J. Veitch,  
M. Abel

No Award: 5

COLUMBIA UNIVERSITY:

Mention: R. Rubenstein

NEW YORK UNIVERSITY:

First Mention Placed: M. Gordon

UNAFFILIATED:

Mention: C. Winter

LIFE MODELING

6 FIGURES SUBMITTED

BEAUX-ARTS INSTITUTE OF DESIGN:

First Mention: M. Abel

Mention: P. Korn, P. Orlando, M. Monteleone

No Award: 2

DEPARTMENT OF MURAL DECORATION

*ELEMENTARY MURAL DECORATION PROGRAM I*

*THE PROSCENIUM FOR A MARIONETTE STAGE*

AWARDS

3 DRAWINGS SUBMITTED

BROOKLYN TECHNICAL HIGH SCHOOL:

First Prize, \$10.: N. Vitko

Honorable Mention: I. Hogan

No Award: 1

*ADVANCED MURAL DECORATION PROGRAM I*

*A MOVIE THEATRE LOUNGE*

AWARDS

42 DRAWINGS SUBMITTED

BEAUX-ARTS ATELIER:

Mention: I. Pettet

No Award: 2

JOHN HERRON ART INSTITUTE:

First Mention: R. Kutsch

Second Mention: L. Phemister

Mention: T. R. Head, L. F. Hughes, J. VanSickle, F.  
Viotor

No Award: 9

NEW YORK UNIVERSITY:

No Award: 1

YALE UNIVERSITY:

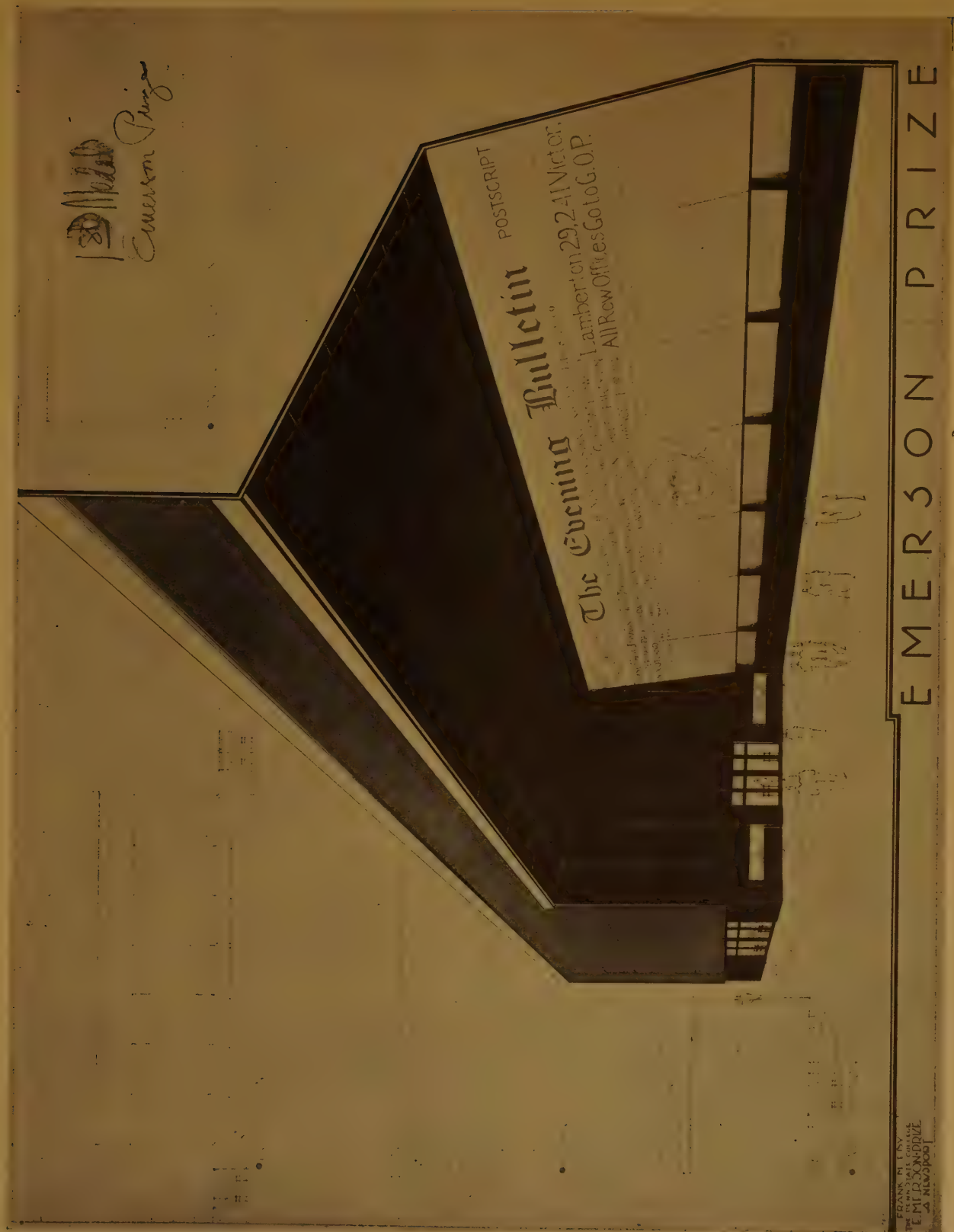
First Mention: J. E. Dodd

Second Mention: R. Zallinger

Mention: E. V. Barringer, H. E. Corbin, B. A. Let-  
tick, J. M. Previtali, C. J. Sternberg

No Awards: 16





FIRST MEDAL AND PRIZE—F. M. EBY

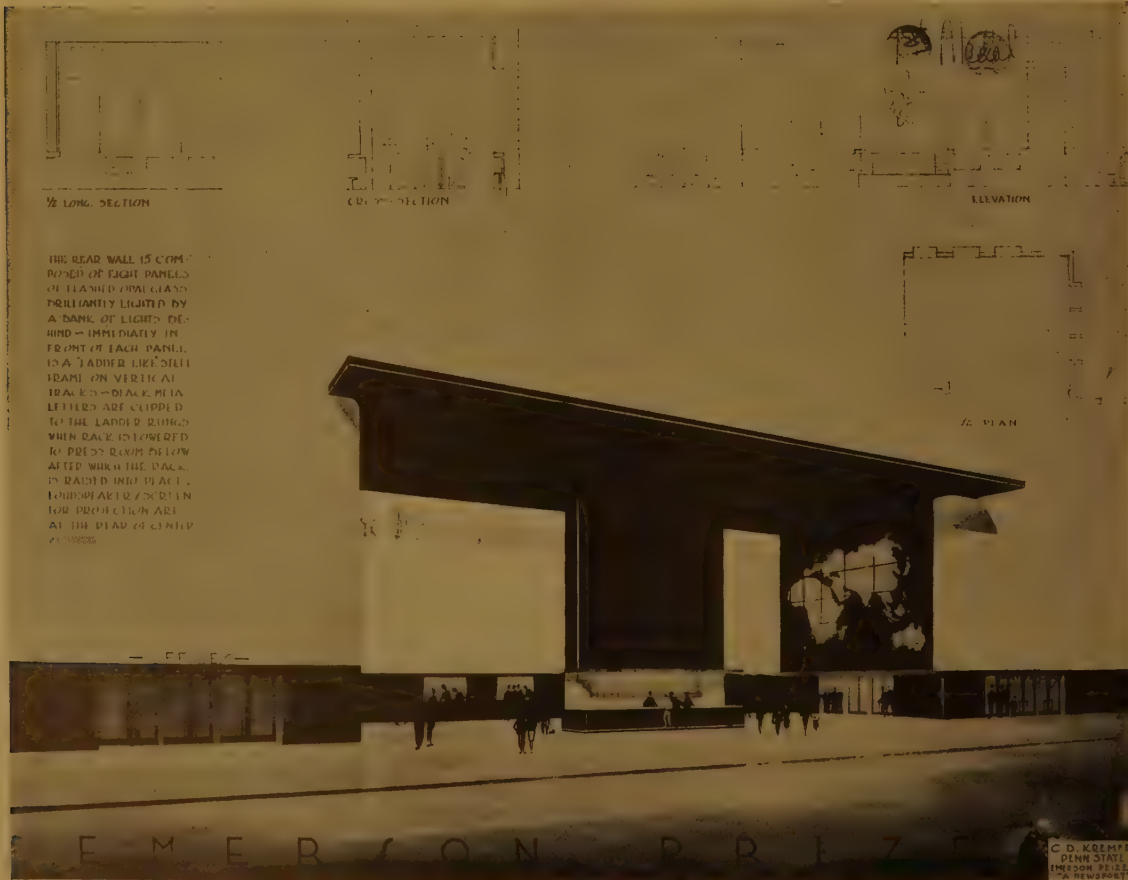
EMERSON PRIZE—A NEWSPORT





FIRST MEDAL, COMMENDED — J. L. THORNE

FIRST MEDAL — C. D. KREMER



EMERSON PRIZE — A NEWSPORT





(above)

SECOND MEDAL — C. P. STEWART

(below)

FIRST MEDAL — E. H. BURGNER

EMERSON PRIZE — A NEWSPORT



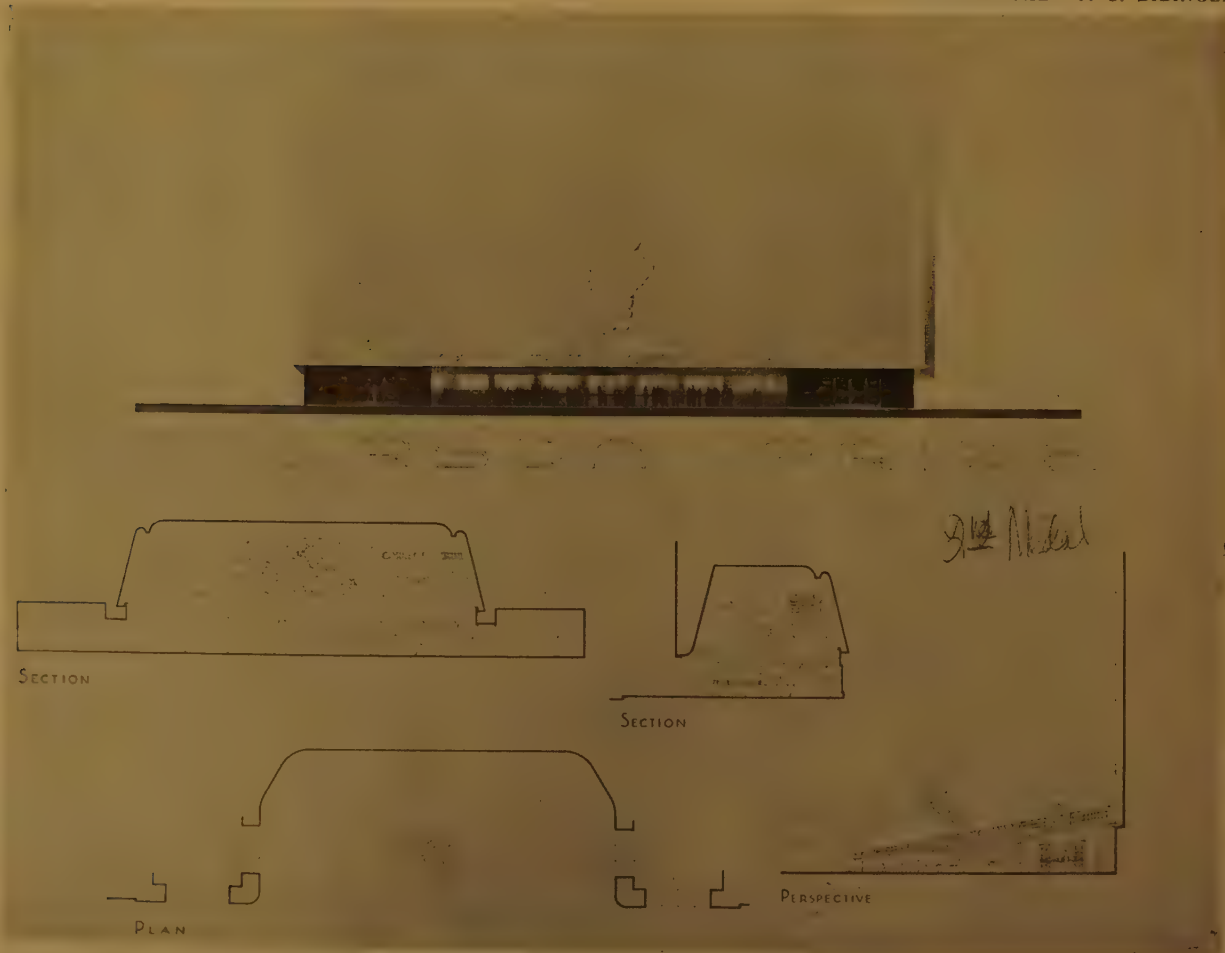
EMERSON PRIZE — A NEWSPORT





SECOND MEDAL — A. B. WHITE

SECOND MEDAL — J. C. DIDINGER



EMERSON PRIZE — A NEWSPORT





SECOND MEDAL — E. A. MOULTHROP

SECOND MEDAL — J. GELGISSER



EMERSON PRIZE — A NEWSPORT



FIRST MENTION PLACED — F. BAUGH

FIRST MENTION — R. DUNHAM



CLASS C PROBLEM I — A SPRING HOUSE





FIRST MENTION — N. W. PARKER



FIRST MENTION — J. S. BAKER

CLASS C PROBLEM I—A SPRING HOUSE



(above)

FIRST MENTION—H. V. BRACKIN, JR.

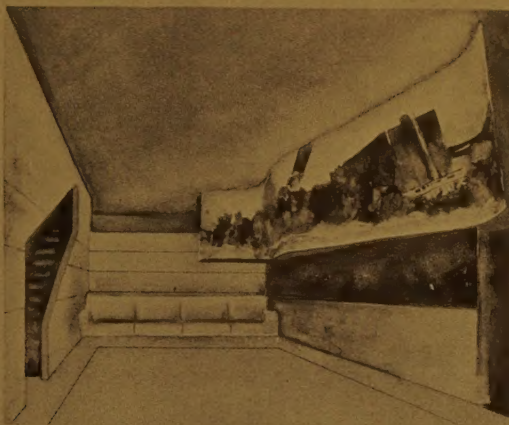
FIRST MENTION—C. KJORLANG

CLASS C PROBLEM I—A SPRING HOUSE



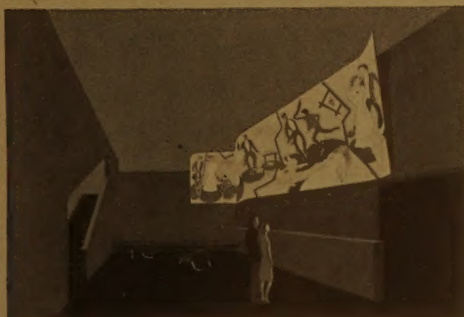


*Theatre*  
LOUNGE



FIRST MENTION — R. KUTSCH

FIRST MENTION — J. E. DODD



MURAL DECORATION PROGRAM I — A MOVIE THEATRE LOUNGE



# A MOVIE THEATER LOUNGE

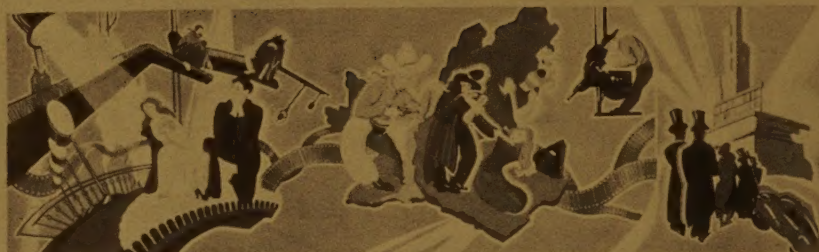
## EXPLANATION:

THE SUPERIMPOSED SURFACE IS TO BE EXECUTED IN INLAID WOODS, SUCH AS MACASSAR EBONY, BUBINGA, BRAZILIAN ROSEWOOD, OLIVEWOOD, AMERICAN GROUCH WALNUT, AND CHERRY WOOD. THE WALLS ARE TO BE PAINTED. THE FLOOR COVERING IS TO BE INLAID LINOLEUM.



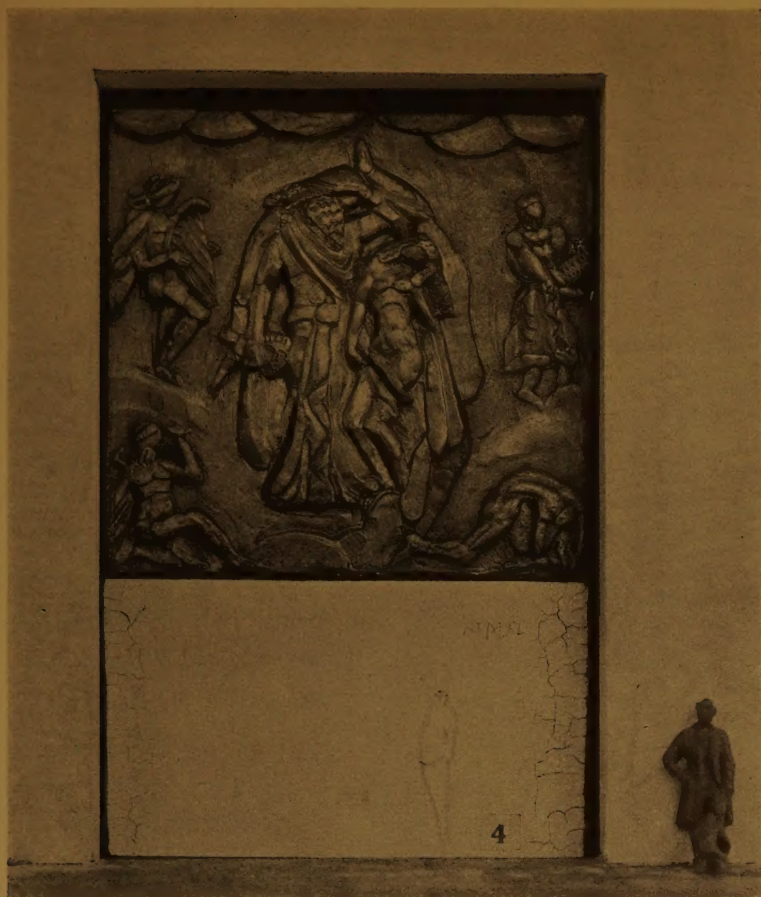
SECOND MENTION — L. PHEMISTER

SECOND MENTION — R. ZALLINGER



MURAL DECORATION PROGRAM I—A MOVIE THEATRE LOUNGE





FIRST MENTION PLACED — M. GORDON

(below)

FIRST MENTION PLACED — F. BOER

### SCULPTURE PROGRAM III

A PANEL SYMBOLIC OF THE DRAMA







FIRST PRIZE — N. VITKO

ELEMENTARY MURAL DECORATION PROGRAM I

A PROSCENIUM FOR A MARIONETTE STAGE